

EXTRAORDINARY

REALITIES



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EXTRAORDINARY REALITIES



EXTRAORDINARY REALITIES

by Robert Doty

with a preface by Edward Gorey

Whitney Museum of American Art, New York

Whitney Museum of American Art

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Frontispiece: Charles Magistro *Manchester Bridge*

Designed by Joseph Bourke Del Valle

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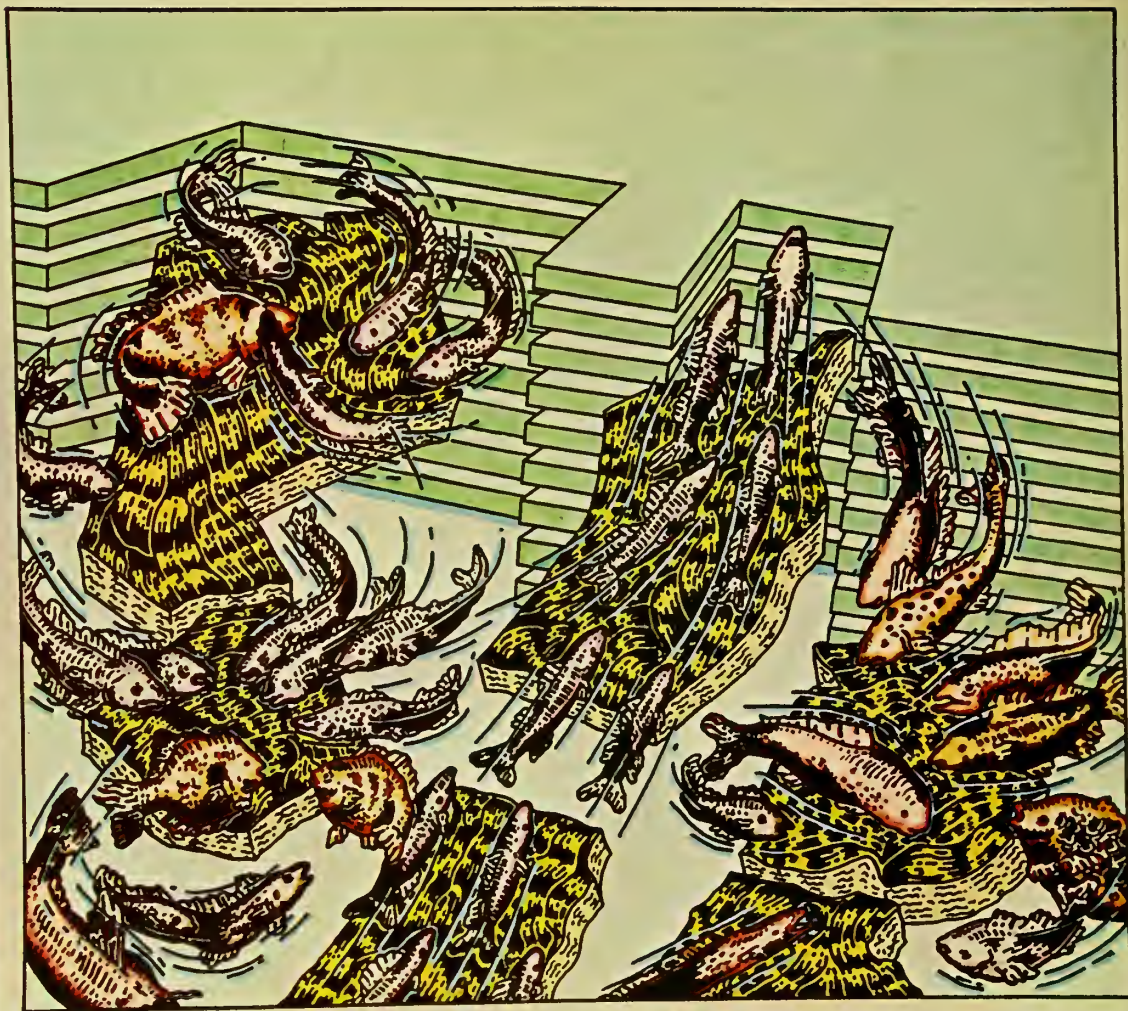
March 8 - April 27, 1974

Acknowledgments

Many colleagues and friends have contributed advice and expertise to this project. I am especially pleased to thank John I. H. Baur, S. O. Beren, Ms. Candace Brown, Ms. Vivian Horan, Ms. Phyllis Kind, Ms. Howardena Pindell, William Schwedler, Murray Smither, Norman Stieglmeyer and Peter R. Weed. Ms. Patricia Hamilton and Ms. Anita Duquette have provided assistance with administration and editing. Special aid with the production of the catalogue has been furnished by Tom Asman, Robert Gordy, Ms. Nancy Hoffman, Ron Reddick, Jim Richard, Mr. and Mrs. S. Walter Stern, Jr., and Robert J. Warrens.

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Robert J. Warren *Moby Dick*

What curious and unexpected pleasures an exhibition of this kind (and of which there are all too few) provides. The particular flavour of this one, for me at least, is that of a miscellaneous pack of old postcards turned up in some unlikely place. Here are bizarrely coloured views of familiar or exotic places, commemorations of outré objects, humorous vulgarities, homely messages, and taken together, all sorts of fortuitous and evocative juxtapositions.

The fascination lies in the ambiguity of their 'extraordinary' realities, for if one of its definitions is beyond or outside the ordinary, it can also mean more than usually ordinary; the banal is far more mysterious than any of its opposites.

—Edward Gorey

"The thing that interests us and delights us is the strangeness of the world, its surprises and mysteries, the impossibility of explaining it. I don't go along with science when it looks for ironclad explanations of phenomena. . . . Likewise I resent the counterpart notion in art — that it is a problem-solving activity, that it has only one great direction — the mainstream — which moves with sort of fine, Vatican logic . . . from Cézanne to Picasso to deKooning to somebody else. Much good art — the art that interests me — veers from the center, and does nothing but explore the perpetual strangeness of the world."¹

This recent statement by Chicago artist Kerig Pope, presents a prevalent fascination with the relentless changes of opinions and attitudes which define and delineate reality. His thoughts reflect an intention to question popular expectations of reality, an attitude which is no longer content to report on appearances, but rather asserts opinions and feelings about the world and desires for what it can mean. It is a restructuring of the existing world, an escape from the agony or simple dullness of reality. It suggests questions to which there are no answers, except in the power and extent of individual imagination. It explores the relationship between dreams and objective experience, reality and imagination, surface and substance. It is an attitude which calls upon associations, cues which unlock private emotions and recall events which shaped private destinies. It favors ambiguity and surprise, but is often direct and communicates by means of narrative devices. Although many of its references are private, there is also a tendency to incorporate ubiquitous elements which refer to the banal and sometimes ludicrous aspects of the American scene. It is a relaxed attitude which muses about curious events, overheard remarks, incongruous occurrences and physical impressions without a sense of urgency or need for ultimate solutions.

Since World War II, the art generated by this attitude has appeared sporadically in many locations throughout the United States. It is a state of mind which appeals to the artist living outside the center of mainstream art, who cares about the integrity of the relation between art and life, and disregards the facile solutions offered by copying current styles and methods. By the late 1940s, Chicago had become a place where artists and collectors alike were hospitable to imagery which probed for the strange and disconcerting areas of the psyche. Enough Chicago artists made totemic images of man to earn the label "Monster School." Their efforts were a prelude to the work of some younger artists of the 1960s, who called themselves "The Hairy Who," a group fond of grotesque humor, naive approaches to picture-making and scorn for critical and public opinion. In California, a number of artists around San Francisco in the 1950s, adopted a more ironic twist in the attitude of irrationality and produced an art characterized by anthropomorphic and visceral traits which was later designated as "Funk Art." Occasionally, certain areas, such as New Orleans, Louisiana, and Boulder, Colorado, seem to attract and foster artists devoted to the defiance of logic and high



Robert Gordy *Tortola Stomp*





Thomas Cole 1801-1848.

The Titan's Goblet. 1833.

Oil on canvas. 19 $\frac{3}{8}$ x 16 $\frac{1}{8}$.

Courtesy of The Metropolitan Museum of Art.

Gift of Samuel Avery, Jr., 1904.

art, but despite labels and allied sensibilities, these are not regional movements so much as individual desires to make art in a very personal way without recourse to traditions, theories and formulas.

The attitude of irrationality has been stimulated by revelations of vulnerability in the myth of rationality and fraudulent morality, which have been vividly demonstrated by events of modern times. But it has existed independently in Western art for several centuries, generally outside the collective opinions and traditions of society and the arts. In America, the Romantic movement of the nineteenth century challenged the boundaries of reason, venturing into an area where logic and physical reality intermingled with imagination and emotion. Although transformed with dramatic effects of light and color, the imagery of the period was still drawn from the real world. *The Titan's Goblet*, by Thomas Cole, is an atypical work for the time, combining the grandiloquent with the irrational. Later, Elihu Vedder and Albert P. Ryder explored themes of fantasy tinged with signs of danger. Many untrained artists of the nineteenth century, both by accident and design, brought a new intensity to their work through aberrations of scale and ingenuous juxtapositions. But it was not until the twentieth century that the American artist began posing questions of appearance and reality, adjusting the phenomenal world in order to contradict commonly held beliefs about the real world.



Susan Hall *Love Letters*

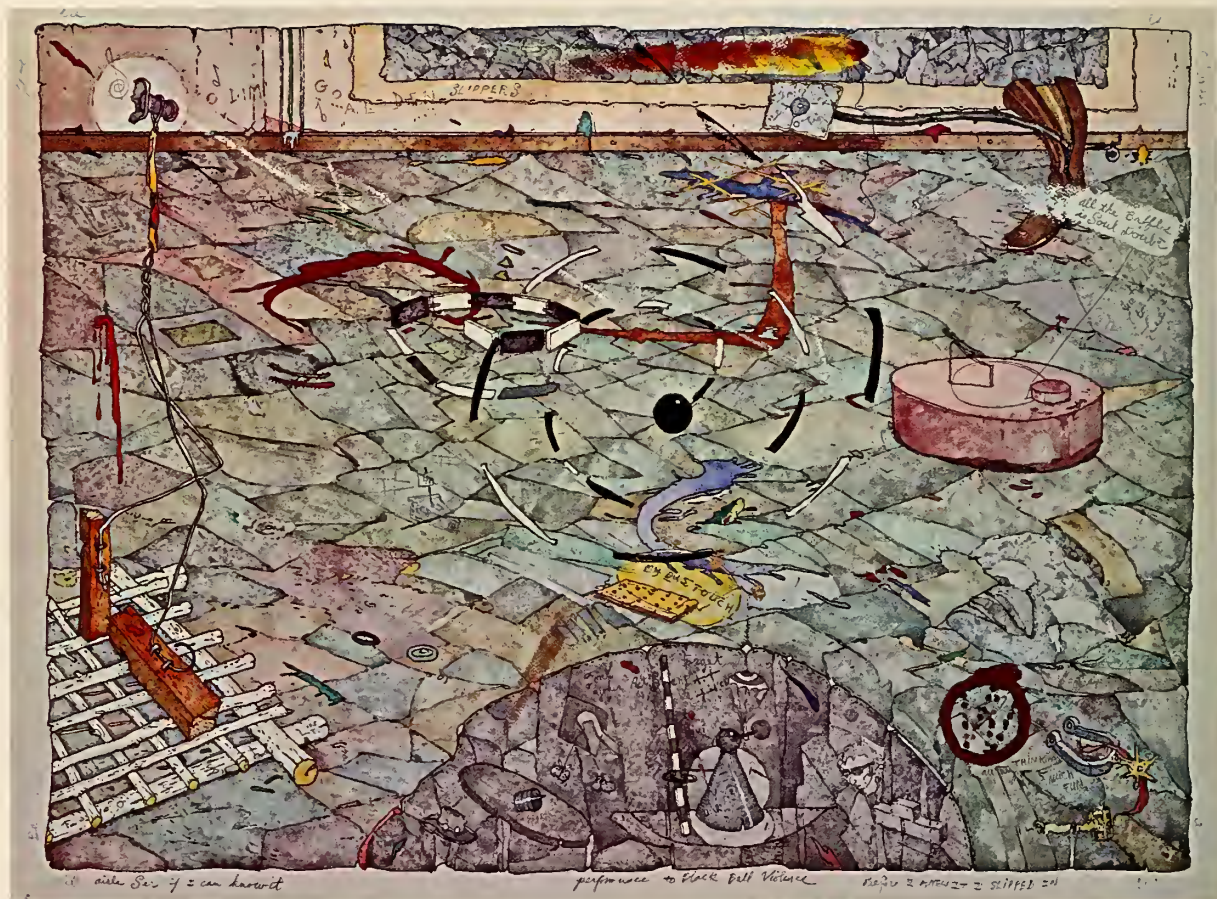
In 1916, a small group of artists in Zurich tried to close the gap between reality and the complacency of a society which they felt was criminally indifferent to the horrors of world war. They flaunted artistic traditions and boldly attacked social conventions with demonstrations intended to anger the audience. They called their effort "Dada," a self-mocking name selected at random. As a movement, Dada lasted only a few years, but it was the first organized attempt to make art the expression of a disparity of values and the dialectic of creation and destruction which were increasingly apparent factors in the twentieth century. The values of irrationality were augmented by Marcel Duchamp, who proposed a new class of art object, the "ready-made," a common object of interesting form which, by the artist's act of selection and isolation, became endowed with artistic quality. In 1921, he created *Why Not Sneeze Rose Sélavy?*, an assemblage of objects, without relationship which defy a rational interpretation. In the same year, Man Ray made a stronger assertion of irrationality by attaching a row of metal tacks to the smooth surface of a flatiron. The transformation of objects from a state of practical utility to icons of emotional portent continues to be a source of imagery which is deliberately disturbing. Meret Oppenheim covered a plate, cup and spoon with fur to inflict abnormal physical associations. The combination of separate realities, such as common objects, in an unusual site and often magnified in scale, as in the work of René Magritte, forms the presence of a new and more disturbing reality. The artists who sought a metaphor of the mind's eye, established a treasury of images which articulate the range of human experience from the poetic and transcendent to the banal and bizarre.

Dada could not sustain its frenetic activity indefinitely and disintegrated by 1922, after appearances in America, Germany and France. But much of Dada's iconoclastic nature was taken up by the Surrealists, a group which coalesced in Paris by 1924, under the leadership of the poet André Breton. It attracted a variety of artists concerned with literary, psychological and philosophical problems, and all bound by an interest in achieving a greater truth through the exercise of "pure psychic automatism." The Surrealists scorned reason and logic in favor of psychoanalysis and the absurd. True reality, a super reality, would be found in dreams, obsessions, hallucinations and the supernatural. The subconscious was a greater reality than mere physical existence. The awareness of their role within society was indicated by the title of their first journal, *La Révolution Surréaliste*. The visual art of the movement was distinguished by biomorphic shapes in a flat-planed, shallow space, such as the work of Jean Arp and Joan Miró, or a more traditional, perspective-oriented space which was a stage for strange meetings, as in the work of Max Ernst, Salvador Dali and Yves Tanguy. But the formal quality of Surrealist painting was less consequential than the content. The essential nature of the Surrealist image was its power to stimulate a maximum consciousness. From their ardent pursuit of a higher reality, the Surrealists created images which extended man's knowl-

edge of his own capability to conceive a “convulsive beauty . . . by which the imagination itself is stunned.”² In America, Joseph Cornell conjured a world of private mythologies from constructions made of toys and other objects of delight, which evoked feelings of poignancy, humor and tenderness, all cloaked in a setting of delicate elegance. Peter Blume and Henry Koerner created images of a disoriented environment which expressed political terror and the force of personal anxieties and fears. There was good reason for such subject matter in America during the 1930s, but it was realism and abstraction which dominated the art of the period.

The natural landscape of America has always had a reality of its own. It has been a constant source of imagery to which the artist brings his own associations and viewpoints. The Romantic painters of the nineteenth century regarded the land with awe, and expressed their passionate faith in the vast and apparently limitless abundance and beauty of the American landscape. The passing of these ideals was marked by Henry David Thoreau in 1863, when he wrote, “If a man walk in the woods for love of them half of each day, he is in danger of being regarded as a loafer; but if he spends his whole day as a speculator, shearing off those woods and making earth bald before her time, he is esteemed an industrious and enterprising citizen.”³ Recent activity to preserve the ecology has effected yet another shift in values. Preservation and conservation now take precedence over economic pressures. The new regard for the sacrosanct attitude toward the land is echoed in the painting of two California artists, Gage Taylor and Bill Martin, who create visions of Arcadian splendor, meticulously rendered landscapes which suggest a nostalgia for Eden and the availability of peace and joy through an expanded awareness of the beauty inherent in the land. It is an art of “alternative realities,” the environment made possible by the fecundity of nature, and a vision of Utopia made possible by the artist.

Many artists deal with the perplexing and arbitrary for its own sake, engaging in the same “problem-solving activity” which informs the vast majority of art works, but some are involved with the enigmatic because that is part of the condition of human existence. Such a personal approach to art becomes intensely autobiographical with subjects drawn from real life and objects selected for their close association with events or personalities. It is an art which deals with life-concerns and comes out of living as well as observation of life. “I am my own enigma,”⁴ William Wiley wrote, a statement of fact which is clarified by his remarks “. . . out of all those people come lessons on living and loving . . . I’m glad to be aware of the whole spectrum of emotions that live in me and find voice and action.”⁵ This sentiment is shared by his colleagues Bill Allan and Bob Kinmont who infuse their work with references to personal preferences, philosophies and concerns for the value inherent in their art and its relation to a meaningful existence. This is a sensibility which brings the viewer close to the moral and ethical being of the artist but without a feeling of



Tom Askman

Things Just Art What They Used To Be



Tom Askman, 1972

argument or persuasion. "I saw for a brief instant that I wasn't up against anything—that there was nothing to prove or disapprove . . .",⁶ Wiley wrote. The apparent casualness of his remark is part of the enigma, for Wiley is very much concerned about the realities of life and using his art to decode and explain, through his own experience, the mysterious and unaccountable events, ideas and emotions which make up the web of human experience.

Skepticism, materialism and pragmatism have nurtured America for many years. Reality is day-to-day living. The habitual and conventional are sought after, venerated and protected. Man retreats behind the barricades of rules and unrealistic absolutism, striving to protect his own welfare, no longer caring, or even wondering, about realities other than his own. Thus there is all the more need for descriptive images which make the mysterious credible and conjecture plausible. Artists who choose such a venture are limited only by the scope and integrity of their imagination and spirit. It is their task to remind us that life is both profound and perverse.

1. Kerig Pope, quoted in *Fantastic Images: Chicago Art Since 1945*, by Franz Schulze, Follett Publishing Company, 1972, p.23.
2. George Hugnet, "In the Light of Surrealism," in *Fantastic Art, Dada, Surrealism*, ed., Alfred H. Barr, Jr., The Museum of Modern Art, 1946, p.44.
3. Henry David Thoreau, "Life Without Principle," *Walden and Other Writings of Henry David Thoreau*, The Modern Library, 1950, p.713.
4. William T. Wiley, quoted in *William T. Wiley*, by Brenda Richardson, University Art Museum, Berkeley, 1971, p.16.
5. William T. Wiley, quoted in "Correspondences," by John Chandler, *artscanada*, June/July, 1971, No. 156/157, p.52.
6. William T. Wiley, "Hides Log—How To Chart a Coarse," *William T. Wiley*, by Brenda Richardson, University Art Museum, Berkeley, 1971, p.37.



Jerry N. Uelsmann *Untitled*

STAT



ELINE

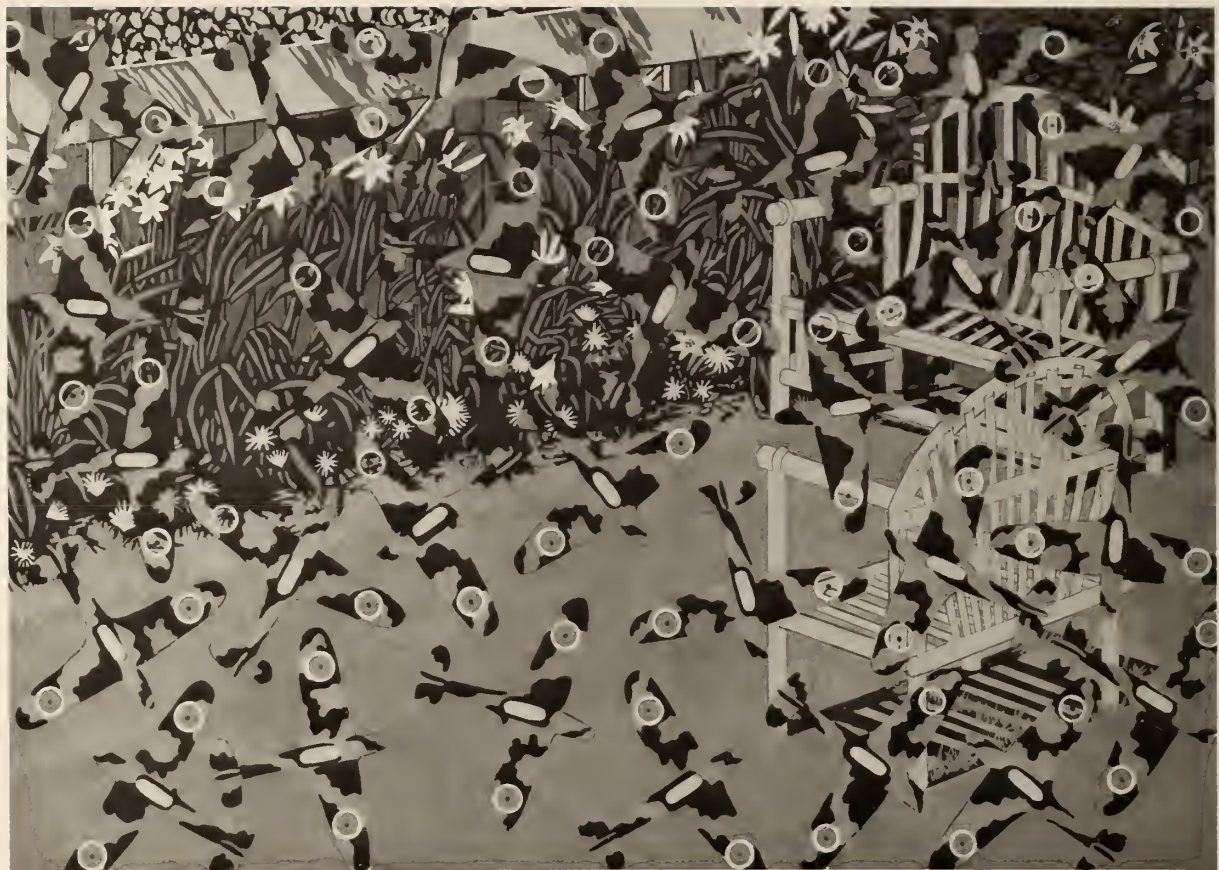


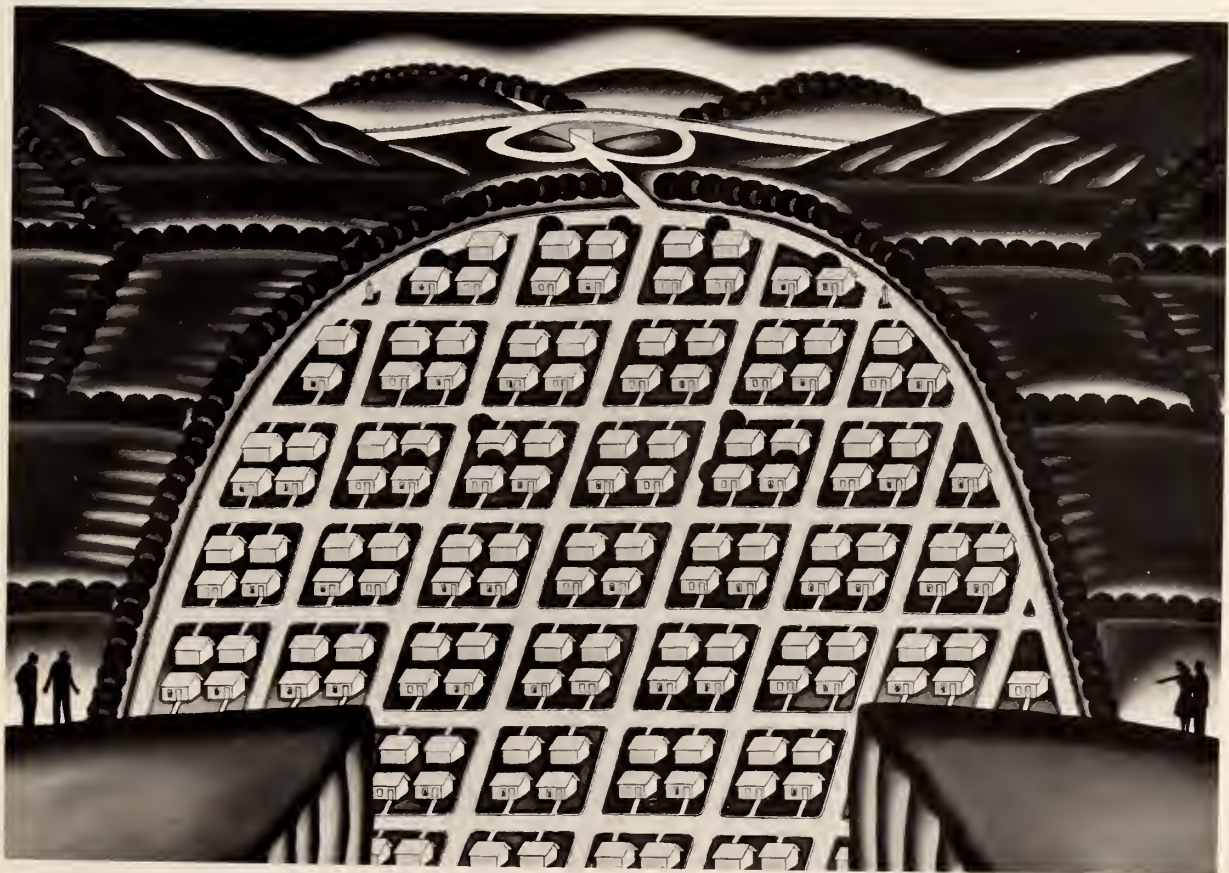
SUNSET CLIFFS

Terry Allen

Stat Eline

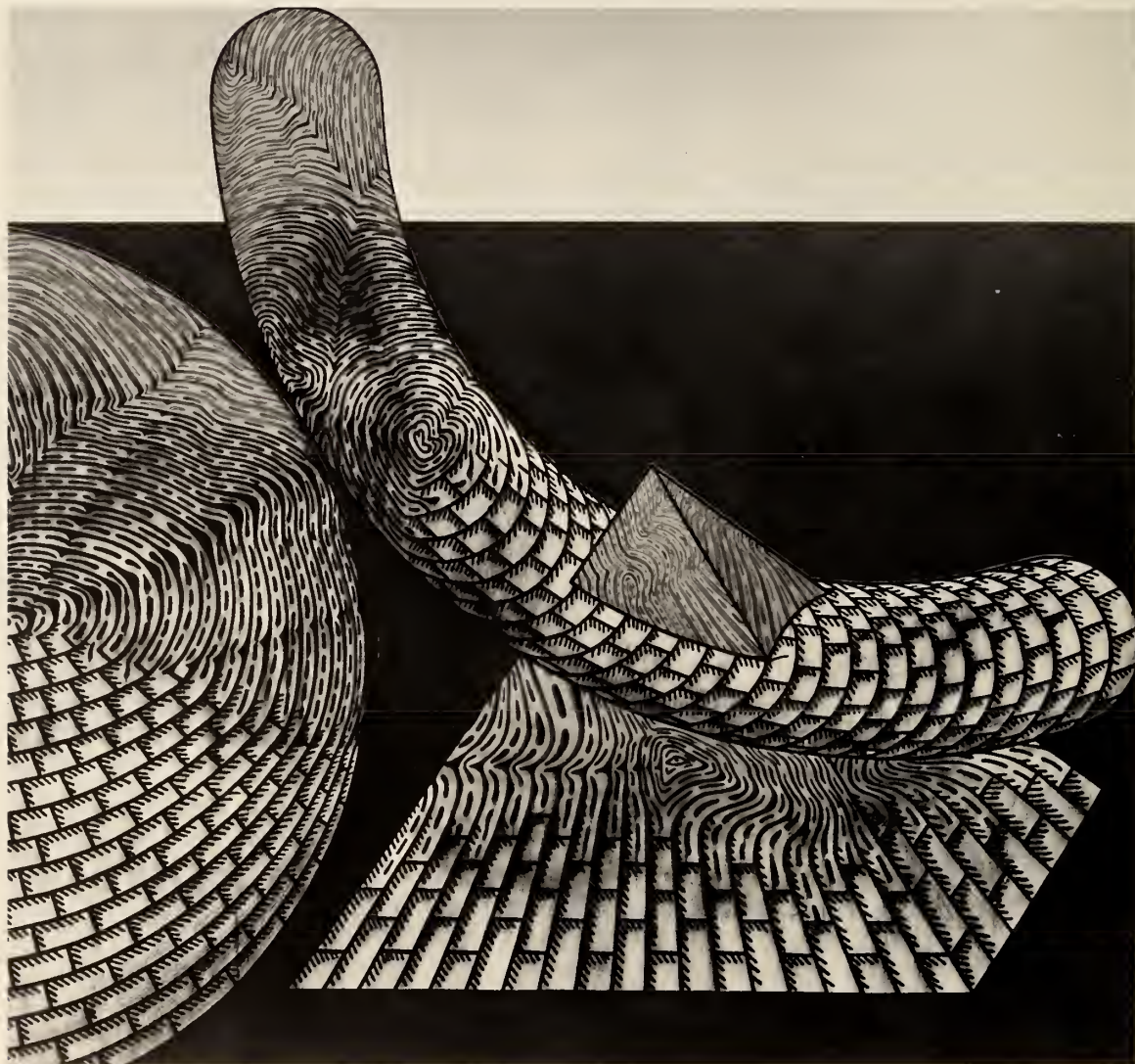


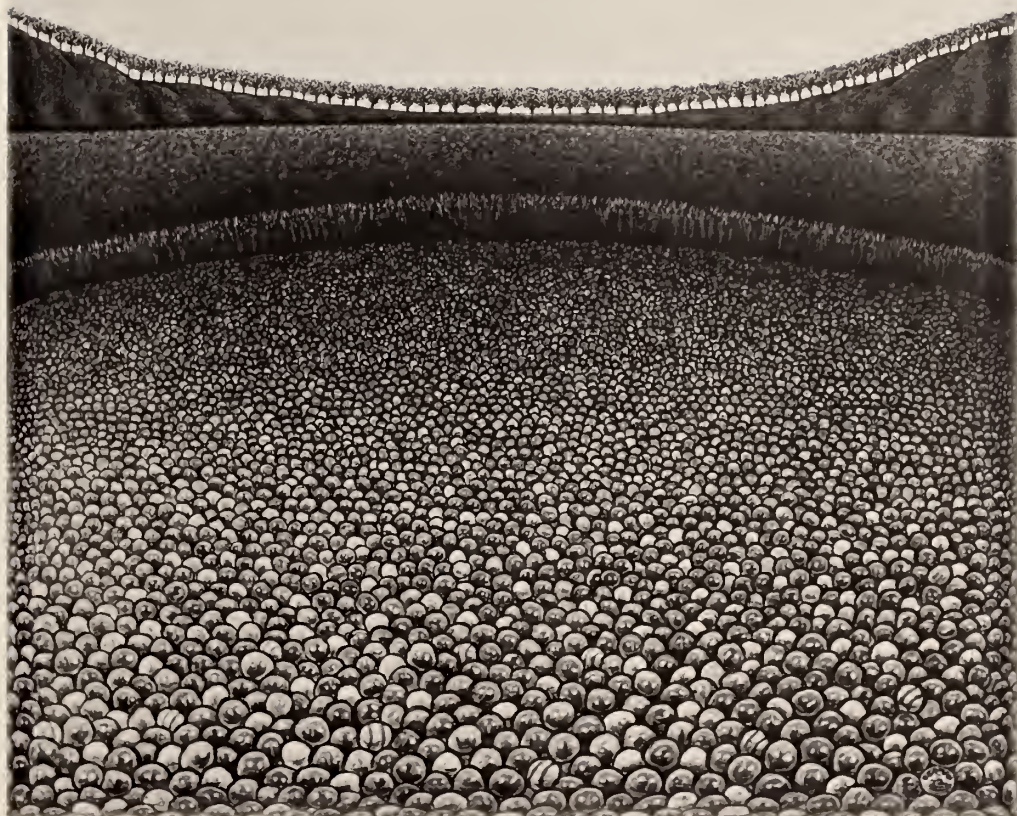




William Schwedler

Ball, Pyramid Piercing Bending Bomb





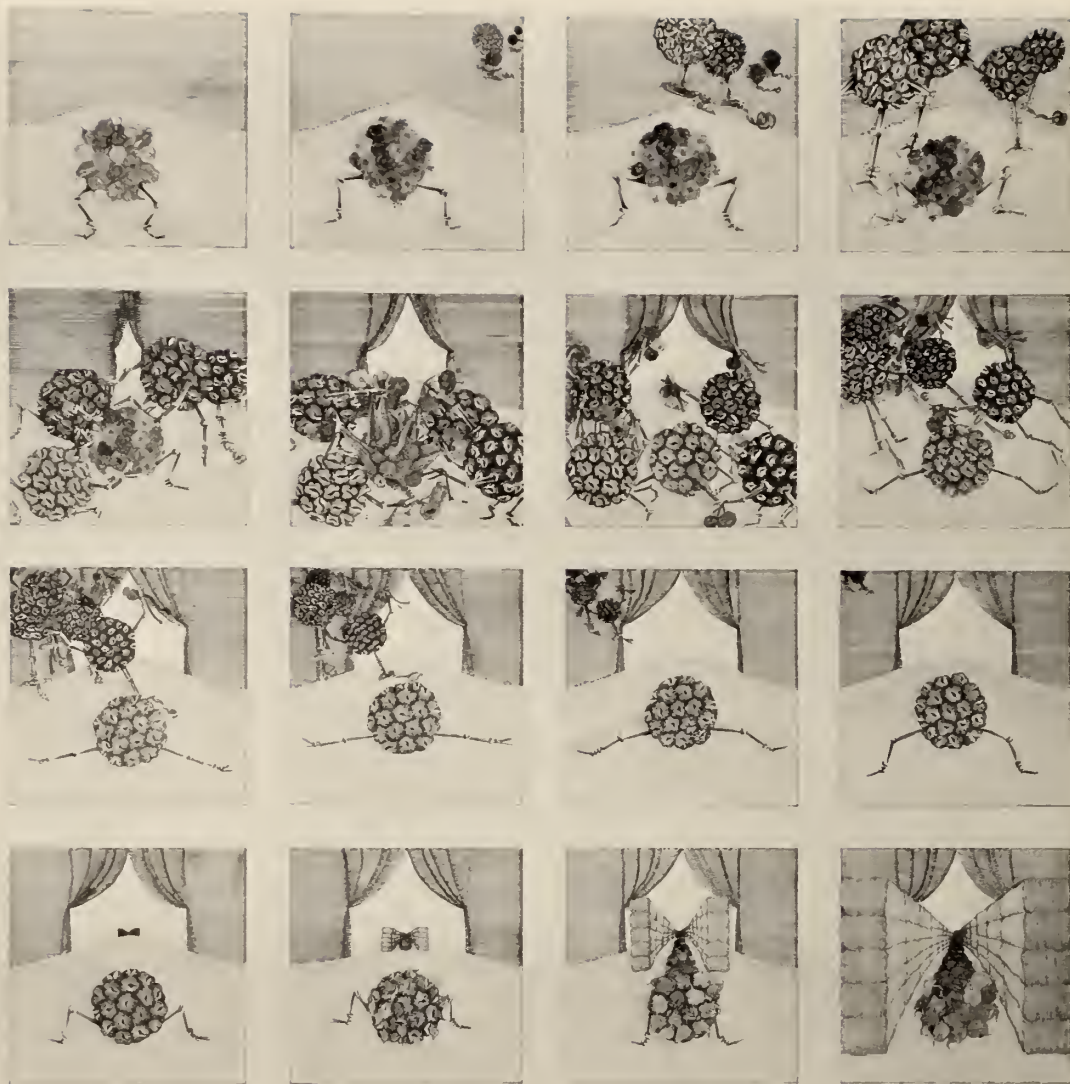
Steve Berman *60 Million Gumballs with 10 Winners*



Joanna Beall

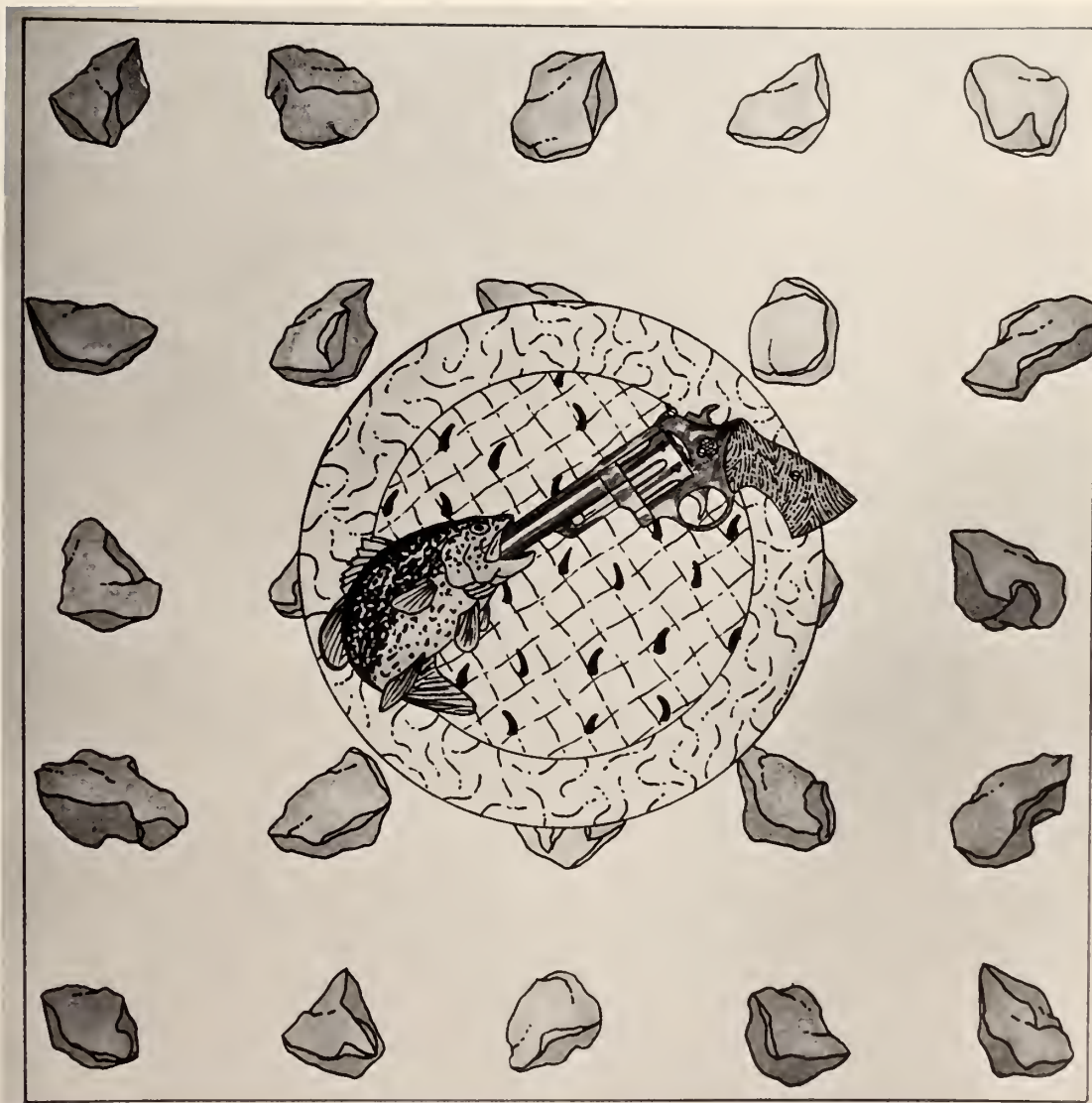
Weldon Cafe





Flips #14 - Art for Artists - Dippold - 1972

Karen Dippold *Art for Artists*



Peter Weizenegger *Uncle Wesson's Bearded Lunch*



Russell Gordon *Hot Dog Landscape*



Cynthia Carlson *Untitled*





Jim Franklin *Quake*

The Art Lessons
No. 4
Two Studies from the West



the halves filled with a green fluid. As he did so he spoke the single word, "Drink," and I did as directed. He stood upright before me, and as I looked him in the face he seemingly, without a reason, struck off into a dissertation, apparently as distinct from our line of thought as a disconnected subject could be, as follows:



"HANDING ME ONE OF THE HALVES HE SPOKE THE SINGLE WORD, DRINK."



Peter Milton *Passage IV*

Myron Helfgott

Marvin Makes a Last Stand in the Winner's Circle



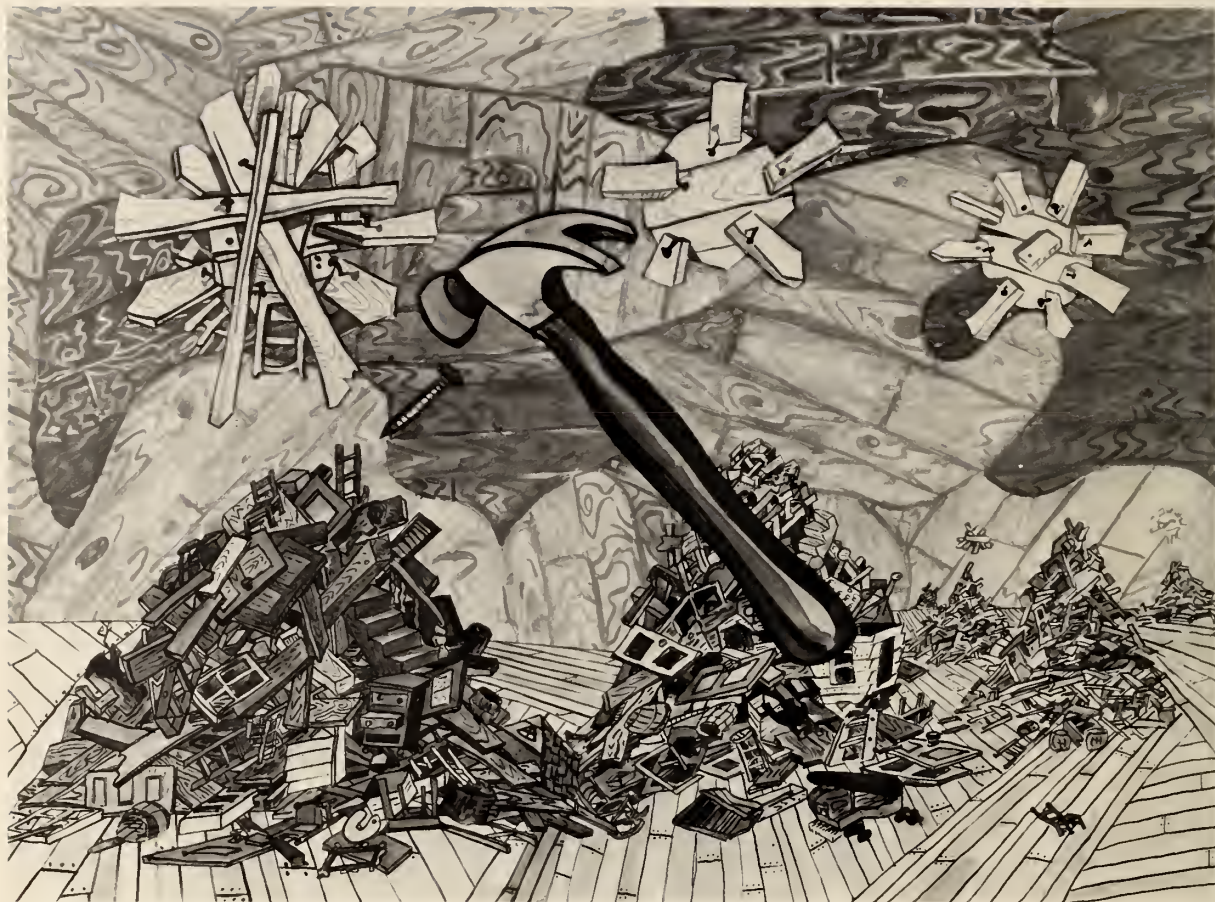


Byron McKeeby *House*

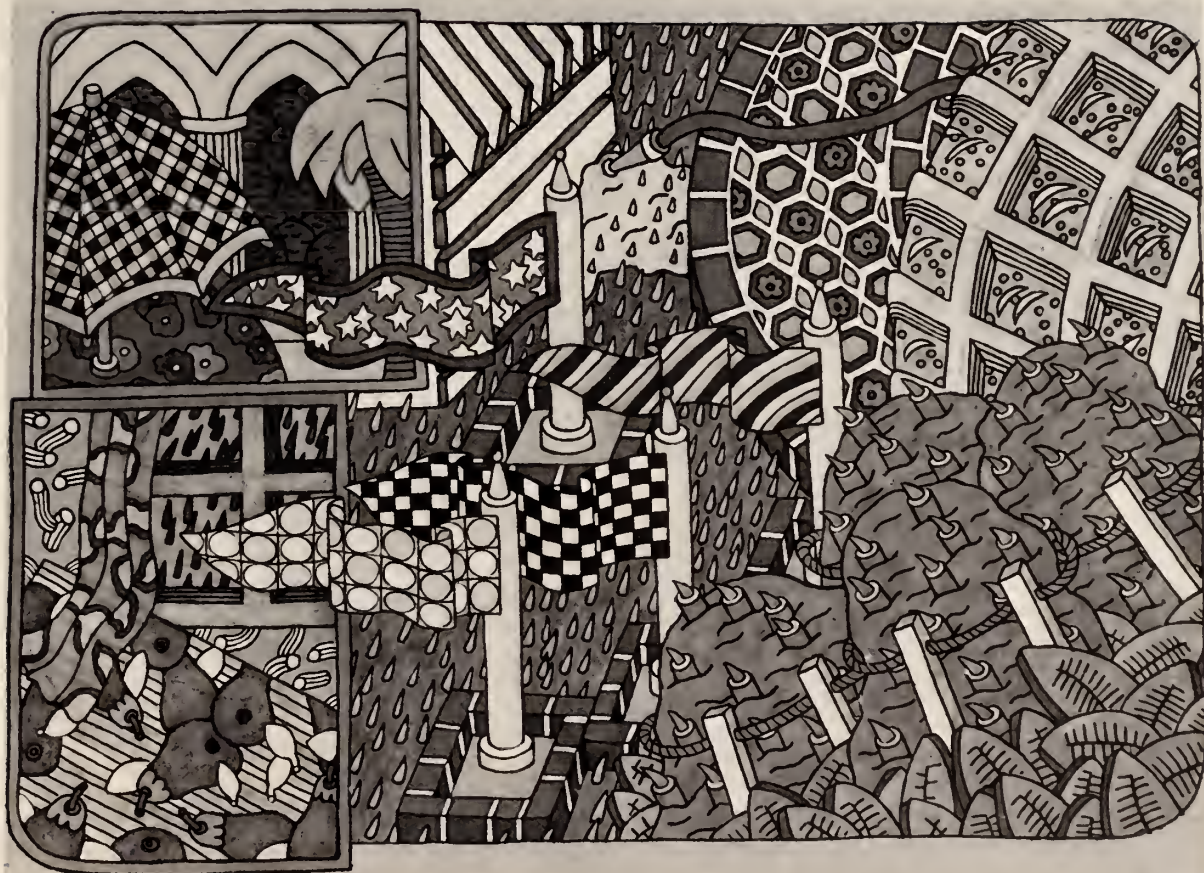


James L. Hockenhull

Block Signal



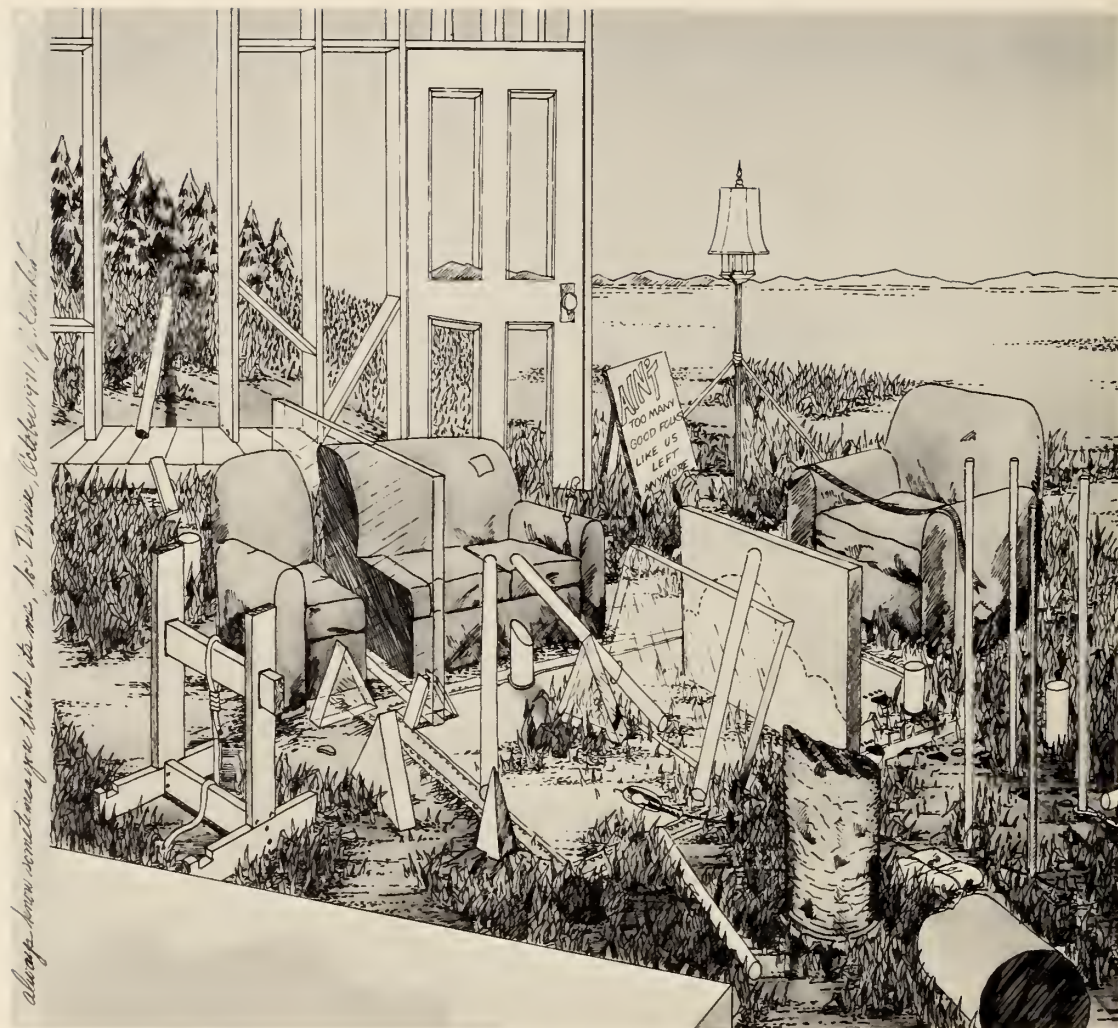
Red Grooms *I Nailed Wooden Suns to Wooden Skys*





Virginia Johnson *Doorway #1*





Jerry Kunkel

Always Know Sometimes You Think Its Me



D. Gage Taylor *Mescaline Woods*

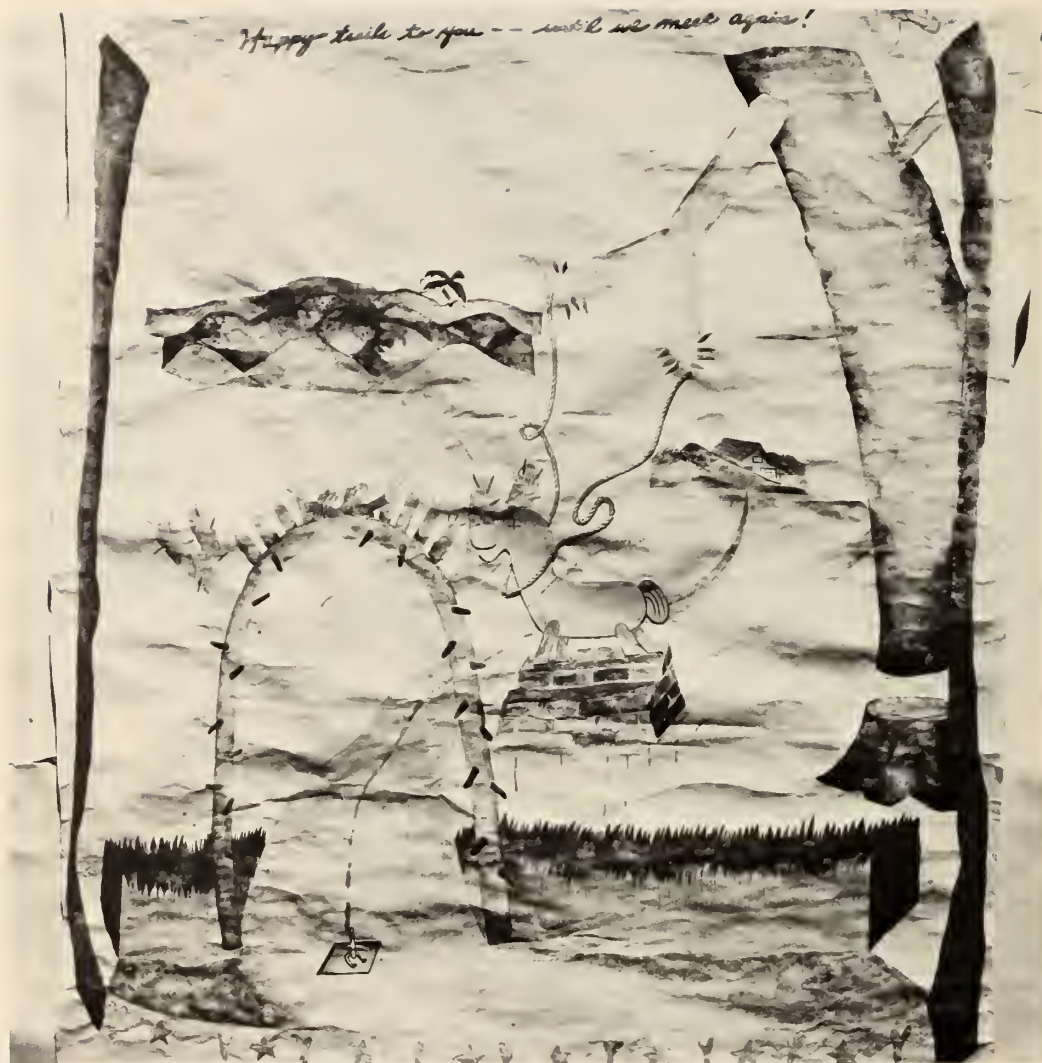


Bill Martin *Untitled*



Noyes Capehart

Anonymous Man of the Night



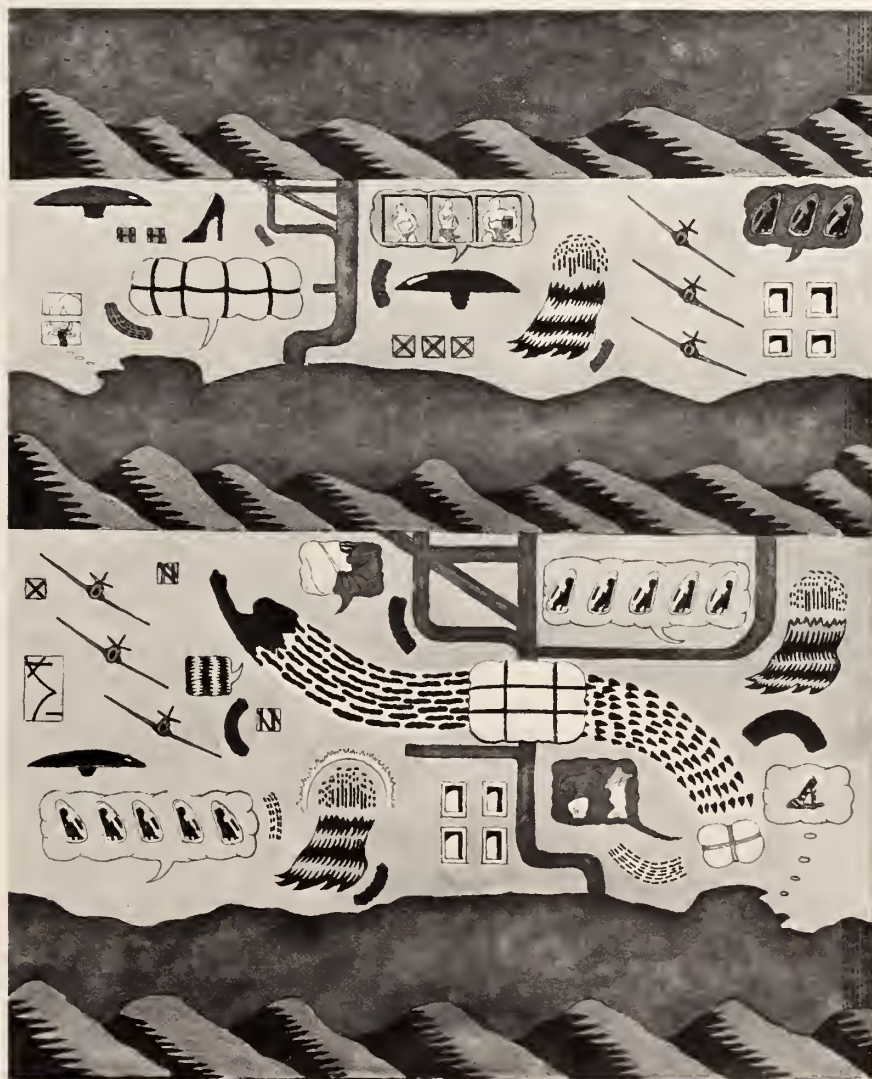
Suzanne R. Adan *Happy Trails to You—Until We Meet Again*

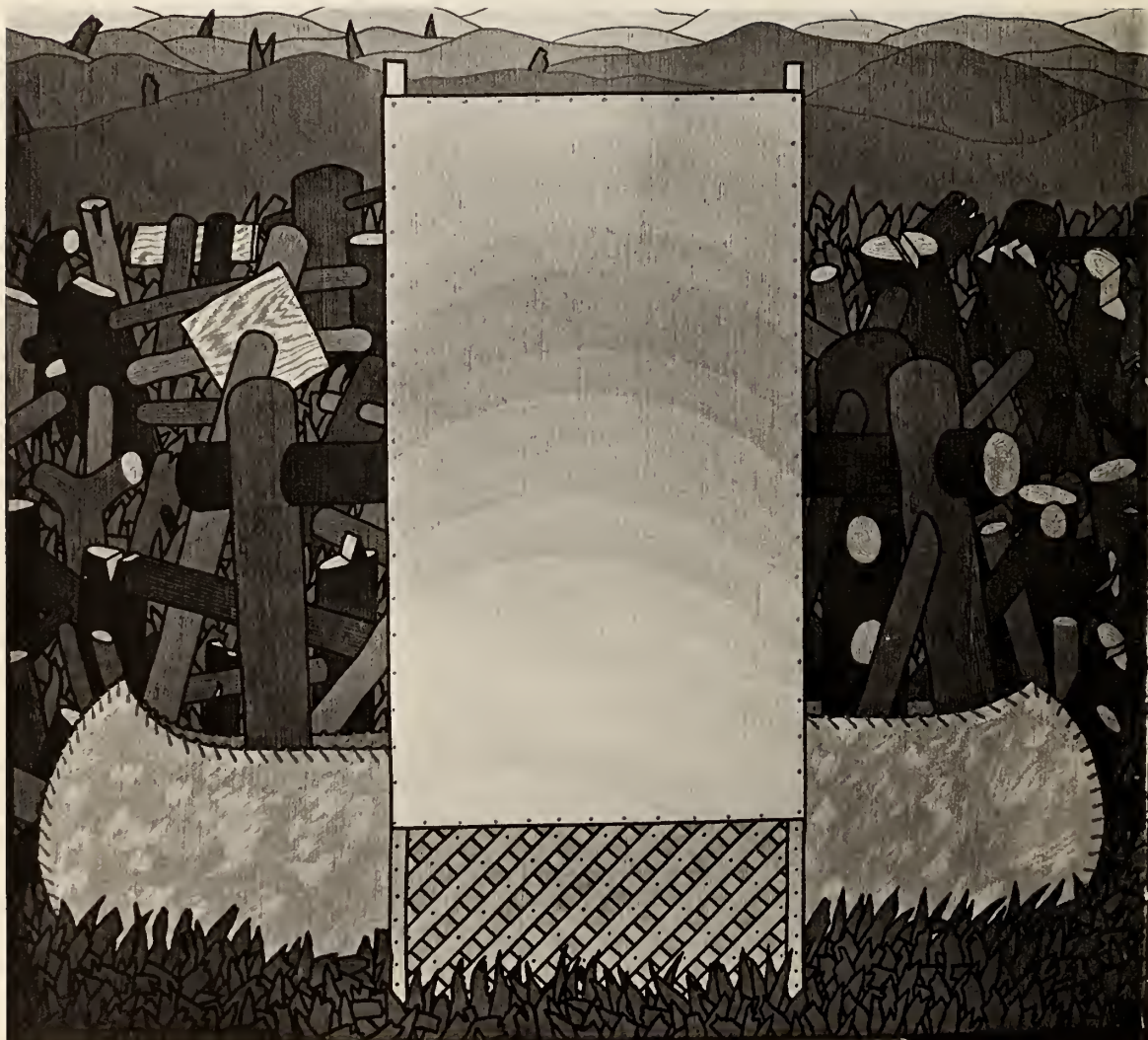


Jerry Savage *Empathy*



Philip Hanson *I Have Been There*







William Lombardo *A View of a Holstein Rock Farm*





S. Allan Scott *Poor Barnum's Fourth Ring Fantasy*



William Goodman *Expeditionary Force*

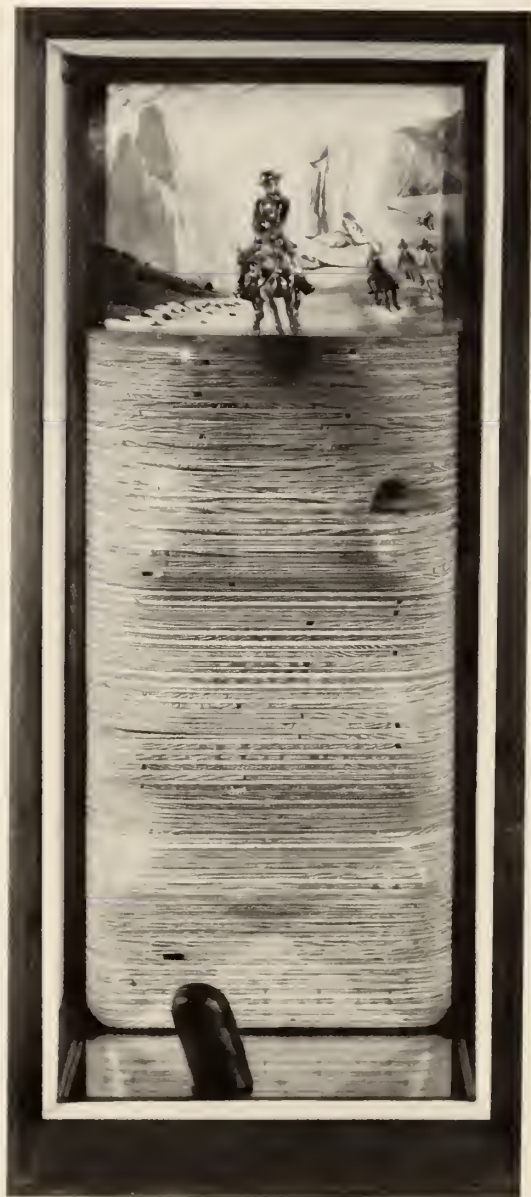




Douglas Prince *Untitled*



H. C. Westermann *Cliff*





Michael Miller *Pinnacle*



Bob Camblin *Drawn Dry*



Catalogue

Measurements are in inches, height preceding width and depth. The asterisk indicates that the work will be shown in New York only.

Suzanne R. Adan b.1946. Lives in Carmichael, California.
Happy Trails to You—Until We Meet Again. 1970.
Watercolor. 38 x 31½.
Lent by the artist.

William Allan b.1936. Lives in Mill Valley, California.
Self Improvement. 1969.
Synthetic polymer on canvas. 79¾ x 113¾.
Collection of Whitney Museum of American Art.
Gift of the Friends of the Whitney Museum.

Terry Allen b.1943. Lives in Fresno, California.
Stat Eline. 1971.
Oil pastel, martin dyes, colored pencil, contact lettering, pencil, photograph and photo corners on Strathmore, with decals on Plexiglas frame. 30 x 40.
Lent by Michael Walls Gallery, New York.

Tom Askman b.1943. Lives in Cheney, Washington.
Things Just Art What They Used To Be. 1972.
Ink on paper. 24 x 24.
Lent by Galerie Simonne Stern, New Orleans, Louisiana.

Joanna Beall b.1935. Lives in Brookfield Center, Connecticut.
Weldon Cafe. 1968.
Oil on canvas. 46 x 56.
Lent by the artist.

Steve Berman b.1947. Lives in Wichita, Kansas.
60 Million Gumballs with 10 Winners. 1973.
Synthetic polymer on canvas. 21¼ x 19¾.
Lent by the Wichita Art Museum, Wichita, Kansas.

Roger Brown b.1941. Lives in Chicago, Illinois.
Tract Town. 1973.
Oil on canvas. 58 x 72.
Lent by Arthur Paul, Chicago, Illinois.

Bob Camblin b.1938. Lives in Houston, Texas.
Drawn Dry. 1973.
Pencil and watercolor on paper. 20 x 28.
Lent by Dr. and Mrs. Ralph Greenlee, Dallas, Texas.

Noyes Capehart b.1935. Lives in Boone, North Carolina.
Anonymous Man of the Night. 1971.
Etching. 26 x 15.
Lent by the artist.

Cynthia Carlson b.1942. Lives in Boulder, Colorado.
Untitled. 1969.
Oil and synthetic polymer on canvas. 72 x 72.
Lent by Ms. Carol Brissie, New York.

Dan De Carlo b.1947. Lives in Boulder, Colorado.
Hurricanes in Jeff's Garden. 1972.
Gouache. 16 x 21.
Lent by the artist.

Roy De Forest b.1930. Lives in Port Costa, California.
The Horse Latitudes. 1969.
Mixed media. 75½ x 71¼.
Lent by the University Art Museum, Berkeley, California. Gift of Mr. and Mrs. Edgar Sinton.

Karen Dippold b.1942. Lives in Downsville, New York.
Art for Artists. 1972.
Ink on paper. 19⅝ x 19¼.
Lent by the artist.

Bob Ecker b.1936. Lives in Boulder, Colorado.
Living in the USA #3: What Is American in American Art?. 1972.
Intaglio. 22 x 22.
Lent by the artist.

Jim Franklin b.1943. Lives in Austin, Texas.
Quake. 1970.
Synthetic polymer on board. 36 x 36.
Lent by Dave Hickey, New York.

William Goodman b.1937. Lives in Roswell, New Mexico.
Expeditionary Force. 1972.
Xerox and ink on paper. 11⁷/₈ x 15 ³/₁₆.
Lent by Donald B. Anderson, Roswell, New Mexico.

Russell Gordon b.1933. Lives in Berkeley, California.
Hot Dog Landscape. 1971.
Mixed media. 30 x 22.
Lent by the Quay Gallery, San Francisco, California.

Robert Gordy b.1933. Lives in New Orleans, Louisiana.
Tortola Stomp. 1971.
Synthetic polymer on canvas. 64 x 73.
Lent by Mr. and Mrs. Graham Stafford, New Orleans, Louisiana.

Art Green b.1941. Lives in Vancouver, British Columbia.
Between Planes. 1972.
Synthetic polymer on canvas. 60 x 36.
Lent by Mr. and Mrs. Kenneth Tang, Vancouver, British Columbia.

Red Grooms b.1937. Lives in New York.
I Nailed Wooden Suns to Wooden Skys. 1972.
Synthetic polymer on paper. 22¹/₂ x 31.
Lent by John Bernard Myers Gallery, New York.

Susan Hall b.1943. Lives in New York.
Love Letters. 1973.
Synthetic polymer on canvas. 38 x 74.
Lent by Nancy Hoffman Gallery, New York.

Marilyn D. Hamann b.1945. Lives in Lexington, Kentucky.
Untitled. 1972.
Watercolor. 7¹/₂ x 10¹/₂.
Lent by the artist.

Philip Hanson b.1943. Lives in Chicago, Illinois.
I Have Been There. 1972.
Oil on canvas. 84 x 60.
Lent by Mr. and Mrs. Stephen S. Prokopoff, Oak Park, Illinois.

Myron Helfgott b.1936. Lives in Richmond, Virginia.
Marvin Makes a Last Stand in the Winner's Circle. 1973.
Mixed media. 20 x 28 x 11.
Lent by the artist.

James L. Hockenhull b.1939. Lives in Pullman, Washington.
Block Signal. 1972.
Watercolor. 14 x 11.
Lent by the artist.

Jess b.1923. Lives in San Francisco, California.
Handing Me One of the Halves, He Spoke the Single Word, Drink. 1969.
Oil on canvas over wood. 30 x 20.
Lent by Odyssia Gallery, New York.

Virginia Johnson b.1945. Lives in Boulder, Colorado.
Doorway #1. 1972.
Oil on canvas. 48 x 60.
Lent by the artist.

Robert Kinmont b.1937. Lives in Woodacre, California.
Artist's Table. 1972.
Wood. 31½ x 41 x 24.
Lent by the artist.

Jerry Kunkel b.1944. Lives in Boulder, Colorado.
Always Know Sometimes You Think Its Me. 1971.
Ink on paper. 18 x 24.
Lent by Comara Gallery, Los Angeles, California.

William Lombardo b.1945. Lives in Washington, D.C.
A View of a Holstein Rock Farm. 1972.
Pencil on paper. 22 x 30.
Lent by the artist.

Charles Magistro b.1941. Lives in Richmond, Virginia.
Manchester Bridge. 1972.
Silkscreen. 19 x 23.
Lent by the artist.

Bill Martin b.1943. Lives in San Francisco, California.
Untitled. 1971.
Oil on canvas. 24 Diameter.
Lent by the artist.*

Fred Martin b.1927. Lives in Oakland, California.
Art Lessons. 1967-68.
Ink on paper. 104 x 76.
Lent by the artist.

Byron McKeeby b.1936. Lives in Knoxville, Tennessee.
House. 1968.
Lithograph. 28½ x 21½.
Lent by Associated American Artists, New York.

Michael Miller b.1938. Lives in Newark, Delaware.
Pinnacle. 1972.
Etching. 24 x 17¾.
Lent by Associated American Artists, New York.

Peter Milton b.1938. Lives in Frankestown, New Hampshire.
Passage IV. 1973.
Etching and engraving. 25 x 36.
Lent by Associated American Artists, New York.

Brian O. Paulsen b.1941. Lives in Grand Forks, North Dakota.
Roadside Indian Area. 1971.
Synthetic polymer on canvas. 25 x 25¾.
Lent by the artist.

Kerig Pope b.1935. Lives in Riverside, Illinois.
Classical Still Life. 1961.
Oil on canvas. 69 x 72.
Lent by Mr. and Mrs. Samuel W. Koffler, Chicago, Illinois.

Douglas Prince b.1943. Lives in Gainesville, Florida.
Untitled. 1973.
Mixed media. 5⅞ x 5⅞ x 2.
Lent by Light Gallery, New York.

Ron Reddick b.1941. Lives in New York.
Michele with Traps. 1972.
Synthetic polymer on canvas. 30 x 40.
Lent by Galerie Simonne Stern, New Orleans, Louisiana.

Jim Richard b.1943. Lives in Thibodaux, Louisiana.
Fish and Greasy Hair. 1972.
Watercolor. 18 x 18.
Lent by Galerie Simonne Stern, New Orleans, Louisiana.

Jerry Savage b.1936. Lives in Urbana, Illinois.
Empathy. 1972.
Synthetic polymer on canvas. 29 x 20.
Lent by Allan Frumkin Gallery, Chicago, Illinois.

Arthur Schade b.1944. Lives in McFarland, Wisconsin.
Smokin. 1973.
Mixed media. 48 x 78.
Lent by the artist.

William Schwedler. b.1942. Lives in New York.
Ball, Pyramid Piercing Bending Bomb. 1969.
Oil on canvas. 72 x 96.
Collection of Whitney Museum of American Art. Gift
of Frederic Mueller.

S. Allan Scott b.1947. Lives in Lindsborg, Kansas.
Poor Barnum's Fourth Ring Fantasy. 1973.
Synthetic polymer on canvas. 55 x 60.
Lent by the artist.

Nate Shiner b.1944. Lives in Sacramento, California.
*Magic Mail Order House: The Corrective Underwear
Phase.* 1972.
Ink on paper. 20 x 16.
Lent by The Candy Store Gallery, Folsom, California.

Gunars Strazdins b.1944. Lives in Bozeman, Montana.
Untitled. 1973.
Synthetic polymer on canvas. 46 x 66.
Lent by Allan Frumkin Gallery, Chicago, Illinois.

D. Gage Taylor b.1942. Lives in Woodacre, California.
Mescaline Woods. 1970.
Oil on canvas. 26¼ x 30½.
Lent by the Pioneer Museum and Haggin Galleries,
Stockton, California.

Jerry N. Uelsmann b.1934. Lives in Gainesville,
Florida.
Untitled. 1970.
Photograph. 12½ x 10.
Lent by the artist.

Robert J. Warrens b.1933. Lives in Baton Rouge,
Louisiana.
Moby Dick. 1972.
Synthetic polymer on canvas. 77 x 60.
Lent by Galerie Simonne Stern, New Orleans, Louisiana.

Peter Weizenegger b.1947. Lives in Brainerd, Minnesota.
Uncle Wesson's Bearded Lunch. 1973.
Ink on paper. 9¾ x 9¾.
Lent by the artist.

H. C. Westermann b.1922. Lives in Brookfield Center,
Connecticut.
Cliff. 1970.
Mixed media (painting by Joanna Beall). 37 x 16 x 16.
Lent by the Indiana University Art Museum, Bloomington, Indiana.

William T. Wiley b.1937. Lives in Woodacre, California.
Performance to Black Ball Violence. 1973.
Ink and watercolor on paper. 22 x 30.
Lent by Dr. and Mrs. Irving Forman, Chicago, Illinois.*

Photographs by George Auxier, Geoffrey Clements, Jonas
Dovydenas, Colin McRae, National Collection of Fine
Arts, Eberhard Otto, Eric Pollitzer, Nathan Rubin,
Joachim H. Walther.

